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# Music Supervisors' Bulletin

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National Conference of Music Supervisors



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**A COMMENDABLE STEP**

That the National Conference of Music Supervisors has proceeded wisely in establishing this Bulletin is evidently an opinion quite generally shared by the 6800 readers to whom the first issue went. (By the way, if by any mistake, a copy of the first number did not reach you, write the editor and he'll send one as long as the supply lasts.) Many comments speak of the feeling of comradeship, co-operation, solidarity which it has already induced. The music supervisor is frequently *sui generis*, quite a unique specimen in his community: he is half teacher and half musician, frequently not pronouncedly pedagogical enough to have pre-eminence with the rest of the school staff, and not sufficiently an artist to stand in the front rank of the performing musicians in the community. So she (fairness and the English language demand that we mix the genders) is liable to feel isolated, to feel that her problem is peculiar, and that there is no one with whom she can compare experiences. If this Bulletin does nothing more than establish a feeling of the similarity of our problems, the unity of our endeavors, and the reasonableness and necessity of us as human beings, it will have accomplished enough to warrant its existence. But let's see if we can't do more. Many of the supervisors believe we can.

**CHRISTMAS CELEBRATIONS**

Festivals in the school, home, and community at large are becoming more and more general at the great holiday seasons of the year. It is a sorry place where Christmas is not greeted with a festival note. The

Community Christmas Tree idea is reaching from coast to coast. In every celebration, indoors and out, music has the place of honor—the creating of the warm glow of kindness and brotherhood that we call the Christmas spirit. This means an opportunity for the Music Supervisor to relate her work to life. Begin now selecting your material. And don't be too easily satisfied. There is a mass of trash that slips into our school rooms because the text says something about Christmas. On the other hand there is ready in inexpensive form an abundance of fine carols—many of them seasoned and tested by a hundred years or more of use. If you don't know about these treasures drop a card to some of the publishers whose advertisements appear in this Bulletin. In your plans don't forget the charm of *al fresco* singing. There is nothing lovelier than out-of-door caroling. If you want to get some new enthusiasm for it, and at the same time read a charming story, get Thomas Hardy's "Under the Greenwood Tree".

**CAN YOU VISIT PITTSBURG TWICE?**

We gladly print on page 30 a statement concerning a music convention in which many of us Supervisors are interested. It is a gathering of workers from many realms of music teaching—universities, colleges, conservatories, public schools, and private studios. The program is divided into general sessions and division meetings or round tables, one of the latter being devoted to public school music. The membership list includes many if not most of the leading musicians in our country. Many excellent papers are presented.

Possibly the chief value of the meetings, however, is in the mingling of many kinds of music teachers, and the salutary interchange of ideas. There is no better aid to straight thinking and proper education than seeing your work from the point of view of a man in another part of the music field. The session this year is to be in Pittsburg, three months before our Conference convenes there. If you can arrange to go to both, by all means go to the M. T. N. A.; if to but one, save yourself and your cash for the M. S. N. C. March 23—26, 1915. As far as public school music alone is concerned the March meeting will be much more valuable.

#### FOR EXPOSITION VISITORS

Mr. Glenn H. Woods, one of the valued members of our Conference at Minneapolis, is sending out the following explanation and questionnaire. Any of our readers who plan to attend the Exposition next summer, would do well to answer Mr. Woods' questions.

The Panama-Pacific International Exposition desires to organize an exhibit on "Education in Music." Suggestions for such an exhibit are desired from leaders in this department of education in the different parts of the country.

I submit a questionnaire in order to present the matter briefly to you and to obtain a consensus of opinion. Beyond this I solicit your co-operation and will value any and all suggestions that you may offer.

GLENN H. WOODS, *Supervisor of Music, Oakland Public Schools.*

#### QUESTIONNAIRE

1. What particular phase of "Education in Music", would most interest you as a visitor to an International Exposition?
2. What phase would you most like to see demonstrated?
3. What brief plan for such an exhibit can you suggest?

4. In what special statistical reports are you interested?
5. What kind of lectures do you want to hear?
6. Would you like to see demonstrations by classes of pupils?
7. Would you be interested in hearing school bands and orchestras?
8. Would you be interested in pamphlets, giving courses of study and outlines?
9. Would you care to visit music classes in a model school comprising all grades from first to the eighth?
10. Would you prefer to hear chorus singing or to see demonstrations of sight singing?
11. Would you be interested in harmony classes?
12. What time of the year would it be most convenient for you to visit the Exposition?
13. Remarks—Be frank, but brief.  
In Education in Music—  
(a) What do you want to see?  
(b) What do you want to hear?  
(c) What do you want to learn?  
(d) What do you want omitted?
14. Five people will be chosen to constitute an advisory committee—whom do you suggest?

#### WHO SHALL PAY?

At the Minneapolis Meeting the query was raised as to who paid the expenses of the supervisors who were in attendance. With only a few exceptions it was found that the supervisors themselves were footing the bills. With our March Conference in Pittsburg not far ahead of us, we may well be considering the question as to what will be the case this year. What is your idea, reader? Is it desirable, is it just that your Board of Education pay to have you attend a series of meetings which will without doubt make you a more valuable teacher? There are arguments on both sides; think and talk it over; then send the editor a digest of your conclusions so that we may all share them.

## Focal Points

### A Symposium of Particular Objects Some of Our Supervisors are Seeking to Accomplish this Year.

I. MARY M. CONWAY, New Orleans, Louisiana.

To make my point clear as to "what I consider the most important feature in my work this year" it is necessary to go into a bit of history. Music as a branch of the curriculum tree put forth a tiny shoot about eighteen years ago in New Orleans; it was fostered by the provision in the will of the eccentric (?) millionaire McDonogh, who bequeathed his wealth to public education with the condition that the children should be taught singing; and protected from the storms of adverse criticism by a music-loving superintendent of schools.

The mistake was made here, as in all other places at this time, of substituting the dead symbols of music for the living pulsing thing itself; the outward form was preserved and the lovely soul fled to a better land.

So, the most important feature of my work this year and the past year and the year before that, is, and was, to woo back the truant spirit to the old city that has a richer musical heritage than any other in America.

In addition to this I have many plans suggested by the rich opportunities for observation of practical things offered in the Minneapolis conference. The first and most enthusiastically received so far is the competitive chorus idea, the chorus to be led by the grade teacher (not the supervisor) thereby giving the

credit of success where it properly belongs, to the earnest, splendid women who do the daily work with the children.

We are going to sing cantatas and operettas, develop our orchestras, have artists' recitals for our High School boys and girls, and do all we can to alter the old standard of things; but all the work of other years will not be lost, because we are going to offer competitive bouts in sight-reading also; thus preserving the "unities". In appreciation, we are trying to make of the children the kind of musicians that George Fitch facetiously defines as "a man who says "ouch" whenever he hears popular music".

II. ELSIE M. SHAW, St. Paul, Minn.

You have asked for a few words on,—“What I consider the most important feature in my work this year.”

I believe, the answer is,—Song Interpretation. St. Paul has been blessed with educational conventions this year and having entertained the National Education Association in July, we are now preparing for the Minnesota Educational Association which meets in St. Paul the latter part of October.

I began my year's work, as usual, by testing the voices of the pupils in Grades 6, 7, 8 and assigning them to the various voice parts. Children's choruses are to sing at two of the



general sessions of the Minnesota Educational Association, and for one session, the chorus will be composed of 450 selected voices, from 33 of our Public schools.

The musical numbers consist of three-part unaccompanied songs, and these songs are being studied by all the Seventh Grade pupils of the St. Paul Public Schools. The Grade teacher is selecting the most capable trios from her room, and these selected pupils, will have three general rehearsals under my direction.

In working with children I get the best results by using the text for the sole basis of interpretation; Variety of tone color, nuance, dynamic effects etc., I can get by suggestions of various kinds, which invariably come from the text. To quote from W. J. Henderson, "The object of vocal technique is the vitalization of the text by musical tone and the creation of the tone must be for that purpose and that alone."

The keynote of the second general session at which a children's chorus will sing is—"Patriotism, Prosperity, Peace", and one of the songs I have selected for that occasion is that magnificent song by Grieg, which is set to words called a "Psalm of Peace". This will be sung by a chorus of 375 children.

Later, in the school year, the Public School children will give a program before the Schubert Club of St. Paul. This is the oldest and strongest musical organization in the city and has a membership of more than 1,000. We consider it an honor to be invited to give an entire program, when the year's prospectus announces such artists as Julia Culp, Katherine Goodson, DeGogorza and the Barrere Ensemble.

### III. WM. B. KINNEAR, Larned, Kansas.

In the capital of Pawnee county, "the banner wheat county of Kansas, and therefore of the world" (estimated 1914 yield, 7,865,400 bushels), public school music begins its third year (high school, fourth year) under supervision.

Probably in part as a result of school music influence, children enter first grade with increased capacity—fewer monotones. Reading begins in second grade. From this on, a fairly definite theory outline is provided to go with the practical, enough to make practical work intelligent.

Attention is given to correcting inaccuracies of speech, such as answering "three-four time," or "common time" when asked to read the "measure sign;" or giving "B flat" as the "signature" of the F key.

Individual work in the grades is emphasized along with class singing. In high school only chorus singing is studied. The immediate outlook for the year promises best for a girls' chorus, with suitable cantata study as the principal work.

A town chorus is the logical sequel to high school music, and here includes members of the church choirs and others interested, and such high school singers as are qualified and care for it. Principal chorus works attempted thus far: Gaul's "Ruth," Cowen's "Rose Maiden," selections from "Messiah" and "Creation," solo parts and all (from necessity) given entirely by local talent. This feature will continue and expand.

No school orchestra yet. The town has entered the "boy band" stage,

but strings for orchestra are not in evidence.

Summary: The year's work will emphasize balancing of practice and theory. In grades, development through individual effort as well as class singing. Directing high school attention to suitable choral compositions of the cantata and oratorio type rather than exclusive programs of miscellaneous disconnected selections. Through town chorus, carrying the school work into an improved musical community interest.

#### IV. IRENE CURTIS, Superior, Wis.

A great many people in our community lack enthusiasm for the best in music. This absence of appreciation is due, no doubt, to the fact that we are so far away from musical centers that the opportunity to hear the artists is not offered frequently to the general public. So long has this condition prevailed that the general attitude toward classic productions is like that of the wag who defined a fugue as "a piece of music in which one voice after another comes in, and one listener after another goes out." Very naturally, then, many students come to us with little musical background. I am sure that I am not overestimating the matter when I say that at a Chicago Symphony Concert given recently, ninety per cent of the students who attended were hearing good orchestra music for the first time, and many were hearing their first good music of any kind.

For this reason, in addition to our regular course in music, our aim for this year is to give our students every possible opportunity to hear good music—with the hope that, as their appreciation grows, they will turn

with added interest to their own preparation as teachers of music in the public schools. At the present time we see four lines along which we can work. In the first place, we are fortunate in having some excellent musicians in our city. As often as possible these artists will play and sing for our students, giving such preliminary talks as they think necessary in order that the compositions will be better understood. In addition to this we are going to have a phonograph hour. Three days a week, at a different period each day, all who have not recitations and who wish to hear the records will come into the assembly room. At first this is to be purely listening to the different records. Gradually different points will be brought out until a real course in appreciation is established. Finally, the pupils will have a chance to react to all of this receptive work through the chorus practice, where careful choice of material will be a special factor.

#### V. C. H. MILLER, Lincoln, Neb.

One of the greatest questions now confronting the music educator is that of training children who are destined for a musical career. How can they complete their education in the grade schools without overburdening them physically, and without sacrificing so much of their time to school work at the age when music development must be most vigorously pursued in order to expect a successful musical career?

The high school in many places has already made adequate provision for the music student. Nebraska University now recognizes entrance credits in music to the extent of one

fourth of all the high school credits. If a high school student wants to spend half of his school time on music he can take one more year and still graduate from the high school.

Every musician knows that in order to produce a great artist, we must begin with the child at the age of 5 to 7 and keep him continuously at music. For the first two or three years children should not be required to practice music more than one hour a day, but in the third or fourth year when the child is 8 or 9 years old, more time must be required, increasing in amount as the pupil becomes older and stronger, until in the Seventh and Eighth grades, when the child is 12 to 14 years old, about three hours of practice should be required daily. This is especially true with piano or violin.

The average child is doing as much work as he should do when he carries the regular work as the grade curriculum is now outlined. The only way in which the music and school can both receive proper attention, is to lighten the school work for the music student. Courses of study are being rearranged so freely, and educational values are being shifted so rapidly that now is an opportune time to differentiate the grade school course for the benefit of the ever growing multitude of music students.

The educational value of music is now recognized so generally, that it seems only a matter of justice that music study be substituted for at least one-third of the work that is now regularly required in the grades. Some schools are now trying the experiment of requiring only the forenoon work, leaving the afternoon

for the development of special talent in elective subjects.

It may not be time to go that far yet, but it surely points the way for much needed relief. Some universities now are recognizing entrance credits in any kind of work that is well done, if it has educational value.

This matter of adjusting the plan involves too deeply the general education of the pupil, and the effectiveness of the entire system of education for it to be worked out by a specialist in any line, no matter how eminent. It is the duty of the music teachers who are vitally interested to place before the Superintendents and other school authorities, the great need for such a reform. If we can convince them of the justice of our contention, they may be able to so adjust the program that a certain part of each school day may be available for private music study.

If it could be so arranged that music students beginning at the Fifth grade could substitute private music study for some other subject or subjects so as to enable them to have all or most of the time of the afternoon free, the possibilities for developing fine musicians would be increased manifold. Moreover the general educational value of music well studied would be far greater for the child than the same time spent upon some subject in which he is not vitally interested.

If this revolution can be accomplished, it will be necessary to place the music teaching upon a systematic basis as to courses of study, methods of teaching, and the manner of certifying the music teacher.

This is such a reasonable reform, that it is sure to come at an early day.

VI. JULIA E. CLIFFORD, Franklin,  
N. H.

Ever since I have been teaching (which is two years) I have wondered if there were not magazines of one sort or the other devoted to the interests of school music.

Being situated as I am here, these magazines are a source of inspiration and great help. I shall look forward to another issue with interest, especially, on account of your letter asking for articles on "What I consider the most important feature in my work this year."

Music has been taught here, in this place, for a number of years. I have taken up the work and am finding everything pretty important to look after. Since I came here to teach I have formed a High School Orchestra and a Girls' Glee Club. Both these have done very good work and I am going to work especially hard this year on this feature of my work. Both of these are held outside of school hours and have enlarged each year, so it shows that there is some musical work to be gained from boys and girls that is not required.

My High School Chorus numbers between one hundred and seventy and eighty. But many of the boys and girls are unable to read music readily and some not at all. That is the problem I am up against, and one which has to be handled tactfully as some of these people come from schools where they have not had music and yet can sing. They can not be put out of the chorus. The articles one reads never say anything in regard to such matters. I wish somebody would write something about this matter. I am told it is common in High Schools in the East, at least.

And another thing which has interested and puzzled me is this. Why is it that boys don't like singing as well as girls? Boys come to me and say, they *hate* singing. When they get into a big chorus, they just don't sing much, if any. The time is so short and the time is for chorus work not individual work that the question comes up to me, what can one do? The discipline of my chorus is very good and attention is good,—Is this the fault of the supervisor in having failed to arouse them or just lack of musical appreciation?

VII. E. L. PHILBROOK, Rock Island.  
Ill.

"What do I consider the most important feature in my work this year?" This might be answered in one sentence 'The adding to my work of some of the Ideas obtained from the Minneapolis Conference.'

It was very apparent that the most of those in attendance there learned many new practical things. Frequently they had the satisfaction of seeing plans which they had been following with a feeling of doubt, perhaps, well illustrated and thus confirmed. I think that the conference at Minneapolis did more to bring about greater uniformity of method and efficient application of it than any meeting of the kind ever held. Though many of us were working along the same lines, the elimination of "waste time" was so well illustrated that "efficiency" has become the watch word of all. That meeting has convinced me at least that it will not pay to miss any of the meetings in the future.

One of the things that impressed me most in the work in the Schools there was the almost perfect concen-





tration. This was apparently brought about by the strict application of the method used. It was also evident that every teacher was able to approximate the same results. In a large School system, that is not generally the case unless the method is thoroughly understood and is sufficient unto itself so that the personality of the teacher can be eliminated to a great extent. I have always tried to make "The personal Power of the child to do for himself" the object of my work in the Schools and the ideas set before us at the Conference and papers I have been able to read will make the object much easier to attain, both for the Grade Teachers and myself. The Teaching force I place first for without their hearty co-operation and ability the Supervisors can do very little. The plan of issuing partial reports of the conference in this Bulletin is a step in the right direction. It will have a tendency to keep up the interest in the Conferences for one thing and also to get the Supervisors closer together in methods and plans thereby unifying the work over the United States and raising the standard of music in our Country, a result we are all desirous of obtaining. Here's to a successful year's work for us all and a splendid meeting next Spring!

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VIII. CAROLINE V. SMITH,  
Winona, Minn.

In these days when so much is said about vocational training in the school room, let us pause for a moment, and consider subjects not ordinarily included in a vocational course.

By vocational training we have in

mind bread and butter subjects, that is, a course which will enable a boy to earn a living some day. But is the work-bench the only source of income? It may be true that a vast army of men and women earn their daily bread by doing hard, manual labor, but is this form of work receiving special attention in our school room? We may safely offer a negative answer. The forms of occupation offered in the average manual training course are few in number, and eventually are not included in vocational or professional work. There is no question as to the value of any form of vocational training, but need the earning power of a course be confined to the use of hammer and plane? Is not much valuable clerical work due to the use of the pen? How about the early training of the architect? Has not the class-room pencil and crayon laid the foundation for future success in the architect's office? A fine course in commercial geography has frequently accomplished much in the world of trade. A High School Course in Chemistry and Physics is quite as important as a course in clay work and basketry. A study of the languages is a lasting value, in work shop, commerce, and the fine arts.

And now may we consider for a moment the place of music in the every day world.

From a practical viewpoint music may be considered a vocational subject, quite as much as any other course, for the simple reason that its wage earning power is even greater than are many of the so called manual training subjects. A boy stands just as good a chance of earning his living as a musician as he does in the

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vocational field. At any rate, his talent is going to develop along the line of work in which he is most interested.

A boy may become the conductor of an orchestra, band, or chorus. He may also make a reputation for himself as a performer in these organizations. He may gain a wide influence as a teacher upon his chosen instrument, whether it be violin, piano, or pipe organ. In the capacity of church organist he may be ranked among the leaders in the world of music. As a singer upon the concert stage and in grand opera there are also possibilities. The position as music supervisor is growing more and more important. A boy may have a future as a composer, and so deserve honorable mention in doing his share of the world's work.

Art and the artisan often spring from the same source, for it is not unusual to find the cradle of a great man in the cottage. The majority of public school children must no doubt remain content with a very humble place in life, and yet there are boundless possibilities in every social condition, in every occupation, and in every profession. In laying the foundation for a future career, the music supervisor is doing as much towards furthering the interests of a boy as is the director of any other special department. This fact must not be overlooked in discussing the place of music in the school room. Music is not an isolated subject, it is not merely an accomplishment.

The earnest, broadminded man of culture, the successful musician found everywhere in this country, and abroad, is in part a product of the average public school music course.

#### IX. JAS. L. JOHNSTON, Tempe, Arizona.

When one is isolated from those of his fellows who are pursuing work similar to his, he is in a position to more than appreciate any association that may bring him in close personal contact with those who have had abundant opportunity to study and, perhaps, solve problems he has had to face. Working alone he has had to solve them to the best of his ability, from his own experience and such helps as he could obtain from books and magazines. The printed page, while a helpful source of knowledge, often lacks the power and influence of the spoken words coming directly from the lips of the individual enthused with his subject and ripened by experience along his chosen line of endeavor.

To the writer, the Minneapolis Conference brought the opportunity not only of association, but also of congenial companionship and professional helpfulness along school music lines, and although not, strictly speaking, a Supervisor but rather a sort of poor relation—a Normal School music teacher—the National Conference can count upon him on the permanent membership roll and as a booster for its growth in membership and broadening of its field of influence and of usefulness.

And right here, Mr. Editor, may the writer be allowed the suggestion that a little room be spared on future programs for exploiting music work in Normal Schools and treating of the relationship of the work of the Normal School teacher with that of the Supervisor.

Both are working toward the same end but are up against very different conditions, yet are alike in their



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search for light that may be derived from the knowledge and experiences of their co-laborers.

The work done by the Minneapolis and St. Paul schools, with the results attained, changed the writer's ideas upon the advisability of beginning sight reading in the earliest grades, and determined him to encourage and emphasize that practice, for by so doing, the standard of required advancement in the grades will be raised, progress facilitated, and a more proficient product in

sight singing and good singing turned over to the High and Normal Schools.

So far, the average of musical ability of students entering the Normal Schools has been too low for us to expect to make them efficient in school music teaching in the time allotted, and they should come to us better prepared to do advanced work.

Verily, the results shown by the Minneapolis and St. Paul schools were an encouragement, a revelation and an inspiration.

## Appreciation of Appreciation

By A. E. WINSHIP, Editor Journal of Education

(Address before National Conference of Music Supervisors,  
Minneapolis, April 28, 1914.)

(Editor's Note: No more stimulating address was given at the Minneapolis meeting than this meaty, epigrammatic contribution which follows. It will repay careful reading, and better still, active endeavor to carry its precepts into practice.)

Who says that music teaching in the public schools is a fad? The man who would have denounced Galileo and Sir Isaac Newton, Watt, Stephenson and Fulton, Morse, Bell and Marconi as faddists.

Men sitting on the tail of progress and shouting "Whoa" have never for long delayed progress and they signify less today than ever before. They are merely amusing.

Why is it that music is not taught skillfully and artistically in every school and university in the land?

Because people do not appreciate its value. Because standardized educators do not appreciate that knowledge of music is scholastic. Men who pretend to stand for cultural education do not admit that music is even cultural.

The test of education is appreciation. "What a man thinketh in his heart, that is he." A man's life can rise no higher than his aspiration, and his aspiration will be no higher than his appreciation. A man at his highest is the appropriation in realization of his appreciation in idealization.

Appreciation is the real thing while aspiring to the ideal thing. Appreciation is good roads in Minnesota and Kentucky, while aspiring to walk the streets of gold in the new Jerusalem. Appreciation is clean windows and walls in your schoolhouse today while praying for a ticket to see the chalcedony and jasper, emeralds and pearls by and by.

Appreciation is always looking

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forward and not backward, always advances and never retreats, always enhances values. When stocks appreciate there is never a panic in sight.

Earth is heavenly to every man who is on the way to heaven. It is the other thing to the man who is on the way to the other place. Appreciation is the kingdom of heaven within you. The same sun that lifts the blade deepens the root. The same air that invigorates the leaves strengthens the roots.

Weeds are weeds and vermin are vermin because they are not appreciated.

You can pile chemical fertilizers inches deep about a plant, and it is as useless as sawdust until it is so dissolved that the rootlets can take it up, until the plant can appreciate it. The richest fertilizer has no virtue to the plant that cannot appreciate it. There is no appropriation without appreciation.

Knowledge has no power until it is appreciated and appropriated. There are millions in America who never take a bath or brush their teeth, because they do not appreciate the value of it. They get their standards of value from standardizers, who can only quote the prices of wheat and corn in the country, stocks and bonds in the city. To such standardizers in utilities, soap and tooth brushes are fads just as music and drawing, school gardens, and playgrounds are to men to whom college entrance examinations are their corn exchange and stock market. To the educationally unclean, music and drawing, school gardens and playgrounds are in the same class as soap and toothbrush to the physically unclean.

### *What and Why in Music.*

Music is rhythm glorified. Life is rhythm and rhythm is life. Music is physical and intellectual life spiritualized.

Heaven is always portrayed as the superlative in music and art, in joy and beauty, in harmony and glory. And at the same time we are told that the Kingdom of Heaven is within us. It is now and here. If music and art make Heaven up yonder they must be a foretaste of Heaven here.

To teach vocation without science, domestic science without chemistry, architecture without art, engineering without mathematics would be no more tragic than to educate without the appreciation of music and art.

Direction is as vital as force, as significant as knowledge. "Knowledge is power" was all right as a slogan until asked where the power is going.

One steamer was recently sent to the bottom by another off Hampton Roads. The wireless gave warning but there was no way to tell the direction from which the message came. Marconi had never thought to invent a direction attachment as well as a location signal. Vessels can be so near that both are in the same latitude and longitude. Since then they have perfected signals to tell direction as well as location, for there are times in which direction is more vital than location.

Music is as vital to education for domestic and social life as curved lines are in art. Vocational education is the straight line, music the line of beauty. Vocational education makes a lad handy; scholastics



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make him brainy; music and art may make him spiritual.

Music is as vital as the multiplication table. Tears and smiles have their places, but tears without smiles lead to the asylum. One cannot find comfort in tears who does not find luxury in smiles. Tears are for the relief of one's feelings in sorrow, but weep overlong and it leads to emotional dyspepsia, just as laughing overlong leads to hysteria. Music is the governor of the emotional engine, the regulator of the emotional system: It is as appropriate for the funeral as for the wedding but it is different.

There is a time for the long metre, but too many long metre hymns make a funeral of any church service. You can "Praise God from whom all blessings flow," in long metre, but one stanza is sufficient and then you want to get out into the open as soon as you can. It is a signal to get out.

#### *The Education of Music.*

The difficulty is not so much that music is not everywhere taught as the lack of educational respect for it.

A quarter of a century ago there was a wild dash at the unregenerate public and way made for liberty to teach music. We got music into the system but rarely in the system. It has often been a cold plunge into an unappreciative educational atmosphere. A cold plunge is a good thing for a healthy reaction, but stay in too long and it means pneumonia, and music in the public school often has pneumonia resulting from remaining over-long in the coldness of intellectualism.

There is no higher intellectualism than the study of music, but it is

purely the intellectualism of music and not the music of intellectualism. Music can do much for scholasticism but scholasticism can do little for music.

Music teachers make a fatal mistake when they try to play a second part to intellectualism.

Music is an exact science but exact science is not music except in the case of the exact science of music.

All the music in a song is that which is above the science of it. Photograph a song and the music of it would not be in the waves that you can see with the naked eye but in the flutter that ripples along the edges of the exact waves, in the innumerable lines that trip along the waves, the oversoul that made Patti's "Coming Through the Rye," and Annie Louise Cary's "Suane River," world famous.

Public school music will only come into its own where there is sufficient genius, art and personality, in music teaching to produce results impossible in literature. You must teach music as no one on earth could teach the multiplication table, the rules of grammar, or the facts of geography.

The teaching of music and art must be appreciated as soulful, spiritual. Artistic teaching is as far above mere scholarship as a rainbow is above the passing cloud from which it is translated into a million beauties. There would have been no rainbow but for that particular cloud, but there are millions of clouds that do not make rainbows. The sun knows just when to catch a passing cloud and glorify it, so music knows when and how to send

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a thrill through a human soul and glorify it.

Music is the thrill in education and not a frill on education.

*Musical Ability Is Educational Power.*

The tragedy is that educators do not believe that musical ability is educational power. Many school people have only one kind of weights, one kind of measures for everything. They measure one's ability to sing by his ability to extract cube root. I recently saw a man demonstrate by charts how he measured a teacher's ability to teach arithmetic and spelling. It was ingenious and, to the thoughtless, captivating. He was going along quite bravely till he said that he discovered that a teacher with the greatest personality fell down completely on his hay-scales. There were those in the audience who laughed, who rejoiced that at last somebody had found a way to put a teacher with the greatest personality out of business. But the laugh was not on the woman with the greatest personality. The laugh was on the man with the hay-scales by which he was measuring soul power.

In winnowing you see the chaff that flies off but not the wheat that falls. Testing for chaff is quite popular because it is so easy. Personality is the wheat that falls unobserved.

Measurement of results that cannot detect the glorious power of personality is like ignoring life in plants. A manakin is all right in its place but it is to look at and not for getting pulse beats.

There is more soul in music than in historical dates or agricultural statistics even. It is more scholarly

than equation of payments or a list of irregular verbs.

We used to teach science from textbooks. President Eliot has said that when he was a student at Harvard he never saw an experiment in chemistry, only heard the professor say what would happen if certain things were done with certain things. He remembered what the professor said and recited it as he said it and got his degree without ever seeing any of the things happen that he recited would happen.

It is less than five years since any university or school in America cared whether a student used a tooth brush or took a bath provided he said they were good things to do. Not every university now cares what students do with their knowledge of hygiene provided they have the appropriate amount of knowledge of hygiene.

*Teaching Music Vs. Teaching About Music.*

We have had a lot of teaching of the science of music that carried no appreciation of music along with it.

To know the difference between long metre and short metre was indispensable to enter the Kingdom of Heaven, but to feel the dignity of the one and the swing of the other was of no earthly account. To appreciate musical facts has been a saving grace but to feel music in your toes was damnation. To know music has been education, to feel music has been a sin.

We need to have a season of fasting and prayer; sackcloth and ashes would be most appropriate for many of us educators, and for some music teachers.

We have glorified the slogan that we learn to do by doing, but have



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never even appreciated that we learn to know by knowing, and have never so much as suspected that we learn to feel by feeling. You can do a thousand things without learning anything while doing them. When doing becomes automatic you cease to learn by the doing. The fact that you are doing a thing well does not signify that by doing a thing well you are learning anything by the doing of it, but rather that you are no longer learning to do it by doing it. A child learns to walk before he knows how to walk. A man of sixty has probably learned nothing about walking in fifty-nine of the sixty years. The first year he learned little of walking, the second year he probably spent most of his time in falling down and picking himself up, but that was the one year in his life that he learned to walk. The only virtue in the slogan that you learn to do by doing is that you learn to do by doing the thing that you are learning to do by doing while you are learning to do by doing it.

It is the same with knowing. One learns to know by knowing while he is learning to know by knowing. Oh, the sins committed in the name of memory, yes, and of habit!

It is the same with feeling as with doing and knowing. One learns to feel by feeling, but he is learning to feel by feeling only while he is learning to feel by feeling. To have learned to feel is like having had a good bath month before last.

There is just as much education in learning to appreciate music through the appreciation of music, as in learning the multiplication table by learning the multiplication table, or in learning to use a lathe by using of the lathe.

The art of appreciation is as distinct an art as the art of the artist.

#### *The Art of Appreciation.*

There are few artistic tailors, milliners, or decorators, but there would be no artistic tailors, milliners, or decorators, if there were none but artistic tailors, milliners and decorators to appreciate their art.

Art for art's sake is lovely in theory, as lovely as the Revelation of Heaven with its gold, chalcedony, and jasper, but there will be no Heaven with amethyst and emeralds unless one has stubbed his toes on country roads or slipped down on asphalt pavements, keeping a Heavenly temper while he does it. There will be no art in tailoring or decorating that is not to please those who appreciate the artistic in gown and draperies.

Fred Jones at Cordelia, California, has the most profitable cherry orchard in the new world. He not only raises a third of a million pounds of cherries a year but he sells only to those who know how to appreciate the best cherries in the world and appreciate having them the first of anybody in their community. More than once he has received ten dollars a pound for the first box of elegant cherries in the market. He sells hundreds of boxes every season at from fifty cents to a dollar a pound. He rarely sells for less than twenty cents a pound. He seeks an appreciative market.

Henry Timm of Dixon, California, sells nearly \$100,000 worth of milk a year from 250 cows because he has sought out appreciative purchasers; families that will pay fifteen cents a quart for his milk. He gets ten cents net for every quart of milk he produces, and the men who

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have found the appreciative purchasers get the other five cents.

Last month persons in San Francisco paid from \$5 to \$10 a ticket to hear "Parsifal" but "Parsifal" would never have been staged if there were not persons who would testify their appreciation generously in time and money.

Before the Chicago Opera Company began its rehearsals, hard-headed promoters made sure that there would be a sufficient number of persons to appreciate "Parsifal" to make it worth while to develop the art of rendering it.

Some months ago I was at a dinner party in Seattle. One of the number said, "Nat is a good sport. He has blown in \$500 on my guarantee fund for Grand Opera next spring."

I probably looked the surprise I felt. "Yes," said Nat, "to keep Seattle on the map we must have Grand Opera. Those who appreciate it must have it. They'll either not live here at all, or they'll go to San Francisco or Chicago for it."

Public school music teaching is not primarily to make vocalists or instrumentalists. That is not America's great need. It is certainly not to teach all children the science of music. It is good business to tone up appreciation for good music.

#### *Appreciating Literature.*

We teach children to read, not that they may write like the authors they read, but that they may appreciate things worth reading.

Much of the teaching of reading has been, and still is a tragedy,—often a comedy. For eight years, for an average of forty minutes a day, we pretend that we try to teach each child to read with due effectiveness.

We think that we have taught reading when we teach all the children to read aloud all kinds of stately, imposing and important prose and poetry. In February, just past, a teacher of an eighth grade in a Normal training school had been teaching "Evangeline," and at the close of the series of lessons she asked, "What is the main feature of this poem?"

"A girl hunting for a husband," came promptly from a lad whom she reported to the principal for discipline.

"Oh, no," said the principal, "let us be thankful that one boy saw something in the poem of himself."

We should teach reading for the feeling of it, for the appreciation of it, and not merely nor chiefly for the technical ability. The end in view should be the appreciation of what they read that they may appreciate the significance of reading things worth appreciating.

In February I had the privilege of enjoying the twenty-fifth anniversary of the opening of Teachers' College, Columbia University. The best thing I heard there was at a Round Table on the teaching of English.

A teacher of English in a first class boys' high school after teaching English literature to the boys for two years, teaching the masterpieces enthusiastically, thought he would like to know what the effect had been upon their appreciation of the best in literature, so he asked them to write the names of their favorite magazines in order of their choice. Most of them put at the head of their list, "Top Notch," a magazine of which he had never heard. This brought from the teacher in a first-class girls' high school this confes-



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sion. She had tried to be up-to-date and so for one semester in the four years she used a magazine. She regards "The Atlantic Monthly" as the most nearly classic of the magazines and the publishers allow students a fifty cent rate for three months. She used the "Atlantic Monthly" as the text for a semester's study and the zeal of the girls was all she could desire. There were 150 three-months' subscriptions. But some months later she thought she would like to know how many of the 150 girls had subscribed for the magazine or otherwise continued the reading of it. Just one girl had learned to appreciate it sufficiently to continue to read it.

The teaching of English is sure to have a new birth, with appreciation as the new test of the value of teaching and studying English.

Facts about authors and masterpieces, reciting what critics think of an author's style or of a masterpiece is about as valuable as corn husks for seeding a field.

In education, from the eighth grade through the high school, appreciation is very near the highest art in teaching English.

*Appreciation Is a Universal Good.*

Teaching agriculture is a farce when it teaches a body of facts and a body of theories to be remembered. Who cares what the children remember of a 1,000 facts taught them about soils, plants, and animals, not one in fifty of which is ever to be useful, while nine-tenths of all the things they need to know will never be taught them as facts in the schools.

Appreciation of farm life, appreciation of progress, appreciation of soil adaptation, of crop conditions,

of animal needs, of values and markets is worth a thousand times as much as 10,000 facts.

Book learning deserves all the ridicule it has ever received a thousand times over. Appreciation of the real things is worth infinitely more than the echoing of traditions and artificialities.

Appreciation is one of America's present and greatest needs. We do not appreciate our officials, our master minds in commerce or industry, in oratory or pulpit. Appreciation of anybody seems to be a crime. Not a day passes but that the chief mission of the press is to magnify the unappreciation of somebody of somebody else.

Possibly I am in position to appreciate this more than most persons as I have been in twenty-nine states in the last eight weeks, and every state has a grouch, so that I have had virtually twenty-nine grouches in eight weeks. It would be a luxury to find a spot where somebody was appreciating somebody else.

In Denver they were sore because their Regional bank is as far away as Kansas City, and St. Paul seems to lack appreciation of having hers as near as Minneapolis.

We have reached a very strange condition of things when no one even appreciates himself. The most egotistical man or woman you know, the one who will praise himself and his deeds to the utmost to you, will commit suicide if left to himself long enough to have to appreciate himself all alone.

The most interesting and brilliant discussion at the Richmond meeting of the Department of Superintendence was waged about the relation of the producer to the consumer.

## Have You Planned Your Thanksgiving Program?

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
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 Educational Department 

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Who? Which? When? Where? The disputants agreed in one thing, they both fought shy of manifesting any sympathy for the leisure class. Without intruding upon the sanctity of these doctrinarians it may not be disrespectful to say that to us every life is a failure that does not have some leisure all to itself.

Religion, Jewish and Christian, has been founded largely upon the conviction that every man, all men, need to be at leisure one day in seven.

#### *Music Is Best.*

Educational virtue lies no longer in testing what is remembered but in what is appreciated, how it is appreciated and why.

Music offers the best field for learning art of appreciation by appreciating music.

At Oakland recently I heard a band of forty-five boys and girls in an elementary school yard play for near an hour under spirited leadership, and 900 of their schoolmates listened with intense appreciation though it was after school and they had no need to stay. The musical rendering of the forty-five was delightful but the appreciation of the other 900 was even more significant. The glory of the victrola is that it promotes appreciation of the best in music.

If to appreciate is as educational as to execute, then it is as educational to give credit for appreciation as for the doing of things.

Where could comedy reach a higher plane, or a lower level, than in giving credit to an eighth grade girl, twelve years old, for stupidly devoting a whole evening to performing five long examples in partial payments and giving no credit

to her brother who has been to a concert and comes home describing it elaborately and humming many a strain that he caught there.

When the great Portola Festival was on in San Francisco, a sixth grade lad walked near fifty miles and back, and returned so full of it, and with such power of describing it, that the other children lived on his story before school, after school, and at the recesses and all became excited over early California history.

The teacher punished him for playing truant, never once utilizing his zeal for portola. With tears in her eyes she said, "And to think that I lost that boy forever when I might have done so much for him! But I sinned ignorantly."

Why not give educational credit for demonstrated appreciation of music, art, the drama, oratory and preaching? Isn't it more educational than a perfunctory recitation for two minutes or less of some fact from a book half an hour after it was studied?

Whenever a student demonstrates his appreciation of anything worth appreciating, why not give him scholastic credit? And, if it was something that he thought of without your telling him to appreciate it, so much the better.

Oh, the absurdity of pretending that nothing that a child learns is of educational value unless it is something that we have told him to do, or learn, or appreciate!

Isn't there a tendency just now to make everything, even music, more mechanical than ever?

Was it ever more true than now that to be mechanically minded is petrifying?



## WHAT GINN AND COMPANY HAVE DONE FOR SCHOOL MUSIC

### Chapter II.

**T**HE two fundamental ideas which Ginn and Company look for in all music texts submitted to them for publication are first, music; second, education. Examine any of their books—for example, one of the volumes of the NEW EDUCATIONAL MUSIC COURSE—the writer has at hand the THIRD READER. Every song in the book is worthy to be committed to memory; selections from Gluck and Haendel and Mendelssohn and Verdi and Rossini and Mozart and Schubert are here—selections that make the whole world kin.

Turn to PRIMARY MELODIES, their rote songs for children, or to the CORONA SONG BOOK, their most advanced high school music book, and musical taste and discretion and knowledge of music literature are apparent from cover to cover. In their CODA and MUSICAL ART SERIES, which provide supplementary music for the grades and high school, the same high ideals in choice of music are apparent.

At every point, too, education in music has been a governing factor. The supervisor realizes the value of carefully developed plan, based upon child-study and experience; of logical sequence in study material; of accessible reference material; of attractive typography. All these, and more, of the features that make superior textbooks mark the music publications of Ginn and Company. Their 1914 Complete Catalogue of School Music Publications and their Classified Coda list should be on every supervisor's desk and may be had for the asking.

A Music Department is conducted in each of Ginn and Company's large offices by school music experts whose advice in the choice of material or whose help in meeting problems in teaching is always available. Material which supervisors wish to examine with a view to use in their schools is sent to them for consideration when the request describes the conditions to be met and mentions the official position of the writer.

In a word, everything that can be done by publishers to further the cause of school music—in the way of choice of music, of editing, of suggesting books for consideration, of providing opportunity for study on the part of supervisors—distinguishes the policy of Ginn and Company. Every teacher of school music is invited to report her position and mailing address to the Music Department of the nearest office of Ginn and Company, Boston, New York, Chicago or San Francisco.

(To be continued.)

Was it ever more true than today that to be carnally minded is death, to be spiritually minded is life and peace?

Teaching music and teaching art should be the biggest, broadest, brainiest and noblest of all teaching.

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**MUSIC TEACHERS' NATIONAL ASSOCIATION THIRTY-SIXTH ANNUAL MEETING**

The next meeting of the Music Teachers' National Association will be held in Pittsburgh, Pennsylvania, the last three days in December, commencing on Tuesday, the 29th. The Association has the support both of the Musicians' Club and the Tuesday Musical Club, and Mr. Earhart is acting as Chairman of the Local Committee, with the cordial support of Mr. Boyd and Mr. Whitmer. In spite of the unsettled conditions, the prospects for an interesting meeting are very fine. The new innovation this year is the bringing into the program of a representative English musician, Mr. Percy Scholes, Mus. B. Oxon. Associate of the Royal College of Music and editor of the *Music Student* as well as the musical editor of *Every Man* and an extended lecturer of the Universities of Oxford, London, and Manchester. Mr. Scholes whose coming to this country was suggested by the invitation from the Association will spend some three months in the Country, lecturing in the principal educational institutions of the country. A further widening of the musical interests of the Association will be a paper by J. Lawrence Erb of the University of Illinois who was a delegate at the International Music Congress in Paris, and is to give an

exhaustive report of the work done there. Very interesting work is expected from the School Music Round Table as it will have opportunities for illustrating the work that Mr. Earhart is so successfully pushing in Pittsburgh. Mr. Birge of Indianapolis, is chairman of this Round Table. Professor Sleeper of Smith College is Chairman of the Harmony Round Table, and Professor Macdougall of Wellesley is Chairman of the Piano Round Table. An interesting and a unique feature will be part of an afternoon devoted to a visit to the Carnegie Institute. The Pittsburgh musicians are preparing a very delightful concert of new and interesting music. The social side is taken care of by a reception and a dinner. The Association very cordially invites all members of the Music Supervisors' Conference to attend, and especially to interest themselves in the annual proceedings of the Association edited by Waldo S. Pratt, 86 Gillett Street, Hartford, Conn.

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**Standardization of Music Teaching Adopted by Illinois Music Teachers' Association in 1913**

This organization composed of many of the real leaders in the profession, has undertaken to start a movement for standardization of music teaching. A system of examinations for music teachers residing in the State has been established by this organization and a Board of Examiners chosen to provide, conduct, and control examinations for three classes of certificates viz.—Licentiate, Associate, and Fellow, following the same general plan in requirements as is offered in all European centers.

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